

ABSTRACT

Title of Dissertation: TWENTIETH-CENTURY COMPOSERS INSPIRED
BY JEWISH CULTURE: SELECTIONS FROM THE
SOLO AND COLLABORATIVE PIANO REPERTOIRE

Susan M. Slingland, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Rita Sloan
School of Music

Throughout the twentieth-century, many composers of both Jewish and non-Jewish descent found inspiration in the heritage of the Jewish people. The rise of nationalism and increased study of folk melodies and rhythms led to the exploration of the riches of Jewish music. The musicological premise of nationalism in music is that every nation has a unique history and therefore must have its own individualistic musical tradition. Due to the Diaspora, Jewish folksongs come in many different flavors but still convey the basic communal expression of their common struggle for existence, religion and culture. This is musical nationalism in the broadest possible sense. The dispersion of the Jewish people is reflected in the wide range of cultures into which they were assimilated: Slavic Eastern Europe, the Middle East (in particular, Israel), as well as the sephardic tradition of the Mediterranean regions and, of course, the melting pot of America. The composers featured in this performance dissertation project reflect that diversity. In many cases, composers drew upon the exoticism of Jewish music and re-interpreted it to pay homage to their own rich culture or to highlight the tragic history of the Jewish people in the first half of the twentieth-century. The works considered for this topic are influenced by both sacred and

secular melodies. These selections all include piano, whether it be art song, chamber music or solo repertoire.

The amount of music that could be included within the topic's parameters far exceeds the amount of available performance time. Therefore, the three recitals given merely represent a portion of possible works. Given Shostakovich's fascination as a non-Jew with Jewish topics, one entire recital was devoted to his works. The other selections were grouped to form one vocal recital and one purely instrumental recital. The three recitals took place on February 27, 2004, October 27, 2004, and January 6, 2006 in the Gildenhorn Recital Hall of the Clarice Smith Performing Arts Center in College Park, Maryland. Recordings of these recitals may be obtained in person or online from the Michelle Smith Performing Arts Library of the University of Maryland, College Park.

TWENTIETH-CENTURY COMPOSERS INSPIRED BY JEWISH CULTURE:
SELECTIONS FROM THE SOLO AND COLLABORATIVE PIANO
REPERTOIRE

by

Susan M. Slingland

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
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Susan M. Slingland, *piano*
 and
 Laura Mercado and Heather Scanio, *mezzo-sopranos*
 Bobb Robinson and Robert Tudor, *baritones*

Monday February 27, 2004
 5:30 p.m.
 Gildenhorn Recital Hall

Twentieth-Century Composers Inspired By Jewish Culture:
 Selections from the Solo and Collaborative Piano Repertoire
 Part I: Art Song

Selections from

Poèmes juifs, Op. 34 (1925)

Darius Milhaud
 (1892-1974)

1. Chant de Nourrice
2. Chant du Labourer
4. Chant de la Pitié
6. Chant d'Amour
7. Chant de Forgeron
8. Lamentation

Bobb Robinson, *baritone*

Selections from

Hebräischer Lieder, Op. 32 (1923)

Mikhail Gnesin
 (1883-1957)

2. Das einzige Gut
3. Lied

Heather Scanio, *mezzo-soprano*

- intermission -

Selections from

Coplas sefardíes Ops. 8, 22 and 34
(1933-34, 1938 and 1969)

Alberto Hemsí
(1896-1975)

¡Ay! Mancebo, Op. 34, no. 5
Como la rosa in la güerta, Op. 8, no. 1
El rey por muncha madrugada, Op. 8, no. 2
Tres hijas tiene el buen rey, Op. 8, no. 3
Una matica de ruda, Op. 22, no. 2
¿De que lloras, blanca niña?, Op. 22, no. 3
Avrid, mi galanica, Op. 22, no. 4

Laura Mercado, *mezzo-soprano*

Vengáx en buen' hora, Señora coshuegra, Op. 8, no. 5
De las altas mares traen una cautiva, Op. 22, no. 1
Cien donzellas van a la misa, Op. 22, no. 5
Abaxéx abaxo, galanica gentil, Op. 22, no. 6
Yo salió da la mar galana, Op. 13, no. 3
Ya abaxa la novia, Op. 13, no. 6

Robert Tudor, *baritone*

Susan M. Slingland, *piano*
 and
 Stacey Mastrian and Michele Gutrick, *sopranos*
 Ingrid Cowan, *mezzo-soprano*
 Ole Hass, *tenor*
 Karen Galvin, *violin*
 Dan Shomper, *cello*

Wednesday October 27, 2004
 8:00 p.m.
 Gildenhorn Recital Hall

Twentieth-Century Composers Inspired By Jewish Culture:
 Selections from the Solo and Collaborative Piano Repertoire
 Part II: Dmitri Shostakovich (1906-1975)

Selections from

From Jewish Folk Poetry, Op.79

1. Plach ob umershem mladence
2. Zabolivyye mama i tjetja
3. Kolybel'naja
5. Predosterezhenije
7. Pesnja o nuzhde
10. Pesnja devushki
11. Schast'je

Stacey Mastrian, *soprano*
 Ingrid Cowan, *mezzo-soprano*
 Ole Hass, *tenor*

Selections from

Romanzen Suite, Op. 127

5. Burja
7. Muzyka

Michele Gutrick, *soprano*
 Karen Galvin, *violin*
 Dan Shomper, *cello*

Selections from

Preludes and Fugues, Op. 87

Prelude no. 8 in f# minor

Prelude and Fugue no. 24 in d minor

- intermission -

Trio in e minor, Op. 67

1. Andante
2. Allegro non troppo
3. Largo –
4. Allegretto

Karen Galvin, *violin*

Dan Shomper, *cello*

Susan M. Slingland, *piano*
 and
 Sarah D'Angelo and Rachel Noyes, *violins*
 Evan Solomon, *clarinet*
 Dan Shomper, *cello*

Friday January 6, 2006
 5:30 p.m.
 Gildenhorn Recital Hall

Twentieth-Century Composers Inspired By Jewish Culture:
 Selections from the Solo and Collaborative Piano Repertoire
 Part III: Chamber Works and Solo Repertoire

Three Songs Without Words (1952)

1. Arioso
2. Ballad
3. Sephardic Melody

Paul Ben-Haim
 (1897-1984)

Evan Solomon, *clarinet*

Soliloquy (1997)

Shulamit Ran
 (b. 1949)

Rachel Noyes, *violin*
 Dan Shomper, *cello*

Baal Shem (Three Pictures of Hassidic Life) (1923)

1. Vidui (Contrition)
2. Nigun (Improvisation)
3. Simchas Torah (Rejoicing)

Ernest Bloch
 (1880-1959)

Sarah D'Angelo, *violin*

- intermission -

Selections from

Six Improvisations on Hassidic Melodies (2003)

Paul Schoenfield
(b. 1947)

1. Ufaratsta
2. Achat Sha'alti
4. Kozatske
5. Nigun
6. Rikud

The Klezmer's Wedding (1996)

Srul Irving Glick
(1934-2002)

Sarah D'Angelo, *violin*
Evan Solomon, *clarinet*

Annotated Bibliography and Timings¹

Ben-Haim, Paul (1897-1984). *Three Songs Without Words* (10:09). Israeli Music Publications, 1953.

Paul Ben-Haim was born Paul Frankenberger in Munich Germany. He changed his last name to Ben-Haim when he immigrated to Tel Aviv in 1933. He was trained as a conductor and, for a time, served as assistant conductor to Bruno Walter. Shortly before he moved to Israel, he completely abandoned conducting and devoted himself entirely to teaching and composing. His music has been described as late romanticism with distinctively exotic overtones. Ben-Haim conceived his *Three Songs Without Words* as vocalises for high voice and piano, but later arranged them for a wide variety of instruments and piano. The composer includes notes with these pieces, explaining them as “tone-pictures of an oriental mood”. He goes on to include that “the long-breathed melodies of the *Arioso* were inspired by the mood of a summer day’s pitiless heat in the bare Judean hills, while the *Ballad* pictures the monotonous babbling of an oriental storyteller; the last song is based on a traditional folk tune of sephardic-Jewish origin – a veritable pearl which I have only given a setting.”²

Bloch, Ernest (1880-1959). *Baal Shem (Three Pictures of Hassidic Life)* (12:32). Carl Fischer, 1924.

This Swiss composer was also an accomplished violinist (he studied with Ysaÿe) and conductor. In 1916 he came to the United States to teach at the Mannes College of Music in New York City, where, in that same year, he conducted *Schelomo*, perhaps his most popular work from his set of compositions known as the “Jewish Cycle”. Bloch found his own musical identity in this series of works which includes various settings of psalms for voice and orchestra (1912-14), the symphony *Israel* with five solo voices (1912-16) and *Schelomo* (1915-16). Their Hebraic character is intensified by augmented intervals and melismatic treatment of melodies, though authentic Jewish material is rare. The repeated-note patterns and augmented intervals in *Schelomo* suggest the call of the *shofar* (a ram’s horn traditionally used to gather congregations for sacred services), and the free rhythmic flow recalls the melismas of Hebrew chant. Also, Bloch frequently uses accents on the final or penultimate beat of the bar that corresponds to the Hebrew language.³ By 1918, Bloch had signed a contract with the publisher G. Schirmer, who printed his Jewish-inspired works with Bloch’s trademark logo – the six-pointed Star of David with the initials E. B. in the center. This unequivocally established Bloch’s Jewish identity as a composer. While his following compositional periods drifted away from that identity, he still would occasionally revisit it. *Baal Shem* (1923, orchestrated 1939) and *From Jewish Life* (1924, for cello and piano) express more secular reflections of Jewish ghettos in eastern Europe rather than the biblical inspiration from which he drew early and later in his career. *Baal Shem* pays tribute to Baal Shem Tov (1699-1760), the early leader of the Hassidic sect in Russia and Poland who taught that the

¹ The timing of each work is taken from the live recital performance.

² Ben-Haim, Paul. *Three Songs Without Words*, (Israeli Music Publications, 1953).

³ New Grove’s, 797.

basis of religion is joy and love and that some element of God exists in everyone. This suite is one of several compositions whose inspiration came from singing that Bloch heard at an Orthodox synagogue in New York City shortly after his arrival in the United States. *Vidui* is a confession recited on Yom Kippur (the Day of Atonement) and on one's death-bed; *Nigun* is a wordless, improvised melody; and *Simchas Torah* is the holiday that marks the completion of the cyclical reading of the Torah. All of Bloch's Jewish-inspired works contain passionate and colorful writing within a keen formal structure and have become the cornerstone of Bloch's legacy.

Glick, Srul Irving (1934-2002). *Klezmer's Wedding* (13:54). Srul Irving Glick, 1996.

Glick was born in Israel in 1934 and immigrated with his Russian-born family to Toronto, Ontario where his father was active in several of the city's synagogues as a cantor. His brother was also an active classical clarinetist. Both his father's cantorial music and his brother's traditional repertoire played significant roles in Glick's compositional development. He studied with Darius Milhaud in Aspen for two summers, as well as with other teachers in Toronto and Paris, France. Nearly all of Glick's works were written on commission, and a great number of these works are vocal and choral music. Perhaps his most well-known composition is the song cycle *...i never saw another butterfly...*, which sets poems by Jewish children, many of whom died in the Terezin concentration camp during World War II. Glick's earlier works incorporate lyricism and thick polytonal textures, and at times borrow from jazz idioms. After the 1960s, the majority of his output utilized Jewish subjects or folk materials. The final years of his writing lead him to a synthesis of the traditional Jewish and typical classical music with a flair for melody that is simple and direct in its emotional appeal. Glick has written six *Suites hébraïques* for various instruments and at least two larger scale works that celebrate the klezmer tradition.

Klezmer music, like folk and classical music, is based on rigorously stylized forms with rules regarding tempo, meter and scale formation. However, like jazz, klezmer allows for great personal expression with improvisation. The Yiddish *klezmer* is derived from the Hebrew word which means musical instrument. The klezmer tradition originated in eastern and central Europe among the Ashkenazy Jews and was typically performed for weddings and High Holy Days such as Simchas Torah and Hanukkah. Many of the European klezmer genres and styles originated in Polish and Lithuanian communities. Typically, the ensembles included a lead violin, some percussion instruments, bass or cello and occasionally a flute. By the early nineteenth-century, the clarinet was accepted as a second lead instrument. There was always some degree of harmonic accompaniment present in even the simplest of klezmer performances. The most common klezmer dance types included the freylakh, rikud and hopke in which syncopations and rhythmic contrasts are highlighted. Most of these pieces were created in a mode using an augmented second degree. The scientific collection of klezmer music was begun in Russian between 1912-14, principally by Joel Engel (1868-1927) with assistance from S. Ansky (1863-1920) who also wrote the play *The Dybbuk*, which will be discussed later in regard to Shulamit Ran's work *Soliloquy*. In the early twentieth-century, several Russian Jewish composers who studied with Rimsky-Korsakov and Liadov composed pieces influenced by the klezmer idiom. In addition to Joel Engel, Joseph Achron (1886-1943), Alexander Krein (1883-1951) and Mikhail Gnesin (1883-1957) contributed to

this repertory. An American emergence of klezmer music began in the 1920s, with New York City as its center. In Europe, the Holocaust put an end to klezmer music in Poland and a great suppression of it in the Soviet Union.⁴ In recent decades, the popular idiom and its classical crossover has resurfaced again, as evidenced by the works of Glick and Paul Schoenfield, who will also be discussed later.

The Klezmer's Wedding begins with the convention of an extended introduction which simulates unmetered improvisation. This then leads into alternating dances in a slow 3/8 and more up-tempo 4/4. The majority of the tunes are exchanged between the violin and clarinet. Some of the violin writing even evokes the type of flamboyant performance found in fiery country-style fiddling. Perhaps instead of "The Devil Went Down to Georgia", one could imagine the devil going down to Warsaw to bargain for a klezmer's soul! *The Klezmer's Wedding* was premiered during the composer's own wedding (his second), and is not surprisingly dedicated to his new wife. The work was revised three years later as a clarinet concerto.

Mikhail Gnesin (1883-1957). *Hebräischer Lieder*, Op. 32 (10:36). Jibne, Breitkopf und Hartel, 1923.

Gnesin was the son of a rabbi and his three sisters are famous for founding the Gnesin Academy of Music in Moscow, where he later taught. From 1901-09 Gnesin studied composition with Rimsky-Korsakov and Liadov at the St. Petersburg Conservatory and in 1921 he traveled to Palestine where he lived isolated for nearly a year. There he composed *Abraham's Youth*, the first Jewish national opera based on ancient talmudic legends. In fact, from 1914, when he first visited Palestine, he devoted the majority of his output to Jewish subjects. This compositional tendency, however, became quite dangerous by the time he returned to Moscow and once Stalin came into power. In the mid-1920s Gnesin became chairman of the Society for Jewish Music in Moscow, but when the political pressure increased by 1930, the society was forced to dismantle and Jewish music (even Jewish-related music) was no longer tolerated in Russia. As a form of passive resistance, Gnesin refused to compose at all for a number of years. His vocal output includes a song on text by Alexander Blok (a poet whom Shostakovich also set in his *Romanzen Suite*, Op. 127), a set of Jewish songs, Op. 37 as well as the three Hebrew songs, Op. 32. Each song is written by a different poet (no. 2 is by A. Maikov and no. 3 is by Tichon Tschurlin), but the songs express similar sentiments: misery may dominate the corporeal life, but joy will be found after death. Gnesin's piano writing style is lush and romantic – rich in the Russian tradition, and often has eastern-sounding melismatic runs (reminiscent of his teacher's own work, *Scheherazade*). These runs emulate the vocal line, from which Gnesin most likely found inspiration in cantorial traditions.

Hemsi, Alberto (1896-1975). *Coplas sefardíes* Ops. 8, 22, and 34 (35:06). Edition Orientale de Musique, 1932-38.

Alberto Hemsi was an Italian Jew born in Turkey, a nearly forgotten composer and indefatigable musicologist. He was educated in the Alliance Israélite Universelle in Turgutlu (New Smyrna, Turkey), the Société Musicale Israélite in Izmir, Turkey, and the Verdi Conservatory in Milan, Italy. His studies were cut short when he served

⁴ New Grove's, Vol. 13, pp. 88-90

in the First World War and was severely wounded. Afterwards, he taught on the island of Rhodes and in Alexandria, Egypt. Hemsí devoted himself to collecting the traditional music of the sephardic Jews from all around the eastern Mediterranean region: Alexandria, Istanbul, Jerusalem and Rhodes, to name a few.

In 1492, after a successful expulsion of Arabs from the Spanish kingdom, King Ferdinand and Queen Isabella (of Christopher Columbus fame) turned their attention to savagely driving out the Spanish Jews, who had been an established and peaceful part of the Iberian community for fifteen centuries. Many Jewish exiles made their way to the eastern Mediterranean region and found tolerance with the Turks of the Ottoman Empire.

Hemsí made ten volumes of sephardic song arrangements between 1932 and 1973 (Ops. 7, 8, 13, 18, 22, 34, 41, 44, 45, and 51). The melodies were carefully preserved throughout the generations, particularly by the women, to safeguard their Spanish heritage. Many of the songs tell of knightly legends and folklore, or are traditional love songs or wedding ballads. The songs served functional purposes for certain social occasions. Hemsí actually collected 232 texts, but often refrained from transcribing the music (unaided by mechanical means!) if he sensed the informant had less than a perfect ear.⁵ In his arrangements he sought to reconcile Western technique with eastern musical traditions – the accompaniments often conjure the coloristic effects of folk instruments. These are all predominantly strophic songs, and, in most cases, Hemsí did not set all of the many verses. He does include them in the publication, however, so the extra verses could be conceivably extrapolated to the melodies. Each opus includes songs from specific regions in the eastern Mediterranean: Ops. 7 and 8 were collected from the island of Rhodes (part of Greece), Ops. 13 and 18 originate from Salonica (Greece), Ops. 22 and 34 come from Izmir (Turkey), Ops. 41 and 44 are from Anatolia (a region of Turkey), Op. 45 is from Istanbul (Turkey) and finally Op. 51 explores regions of Spain. Some of these later opuses explore sephardic religious music. There are audible similarities in the songs from the same region; for example, the melodies from Turkey are freer rhythmically and often have many melismatic passages utilizing augmented seconds. Hemsí founded a conservatory as well as a publishing house to propagate these interests in Jewish folk music traditions, and he eventually settled in Paris to teach and further his efforts.

Milhaud, Darius (1892-1974). *Poèmes juifs*, Op. 34 (15:05). Masters Music Publications, 1997.

Milhaud was born into a prominent Jewish family in Marseilles, France and grew up in Aix-en-Provence. Though not a strict Orthodox Jew, Milhaud always had deeply-held religious beliefs and Judaism was as integral to his musical personality as were the striking contrasts of his homeland's landscapes. From 1909-15, he studied at the Conservatoire in Paris and eventually became part of the group of composers known as 'Les Six'. After the fall of France to the Nazis in 1940, Milhaud was forced to immigrate to the United States, given that his name was on the Germans' wanted list of prominent Jewish artists. He subsequently taught at Mills College in Oakland, California, as well as at the Aspen Festival and School. From 1948-51 he was the honorary director of the Music Academy of the West in Santa Barbara, California. By

⁵ Seroussi, Edwin, 21.

1947 he was able to return to Paris, and, until his death, divided his time between teaching at the Conservatoire and at his posts in the U. S.

Milhaud was the most prolific composer of the twentieth-century with well over four hundred opuses, including three hundred songs for voice and piano. In 1916 he began composing *Poèmes juifs*, Op. 34, based on anonymous text that he stumbled upon in a magazine. Musically, some of these songs owe less to the inflections of traditional Jewish music than most of the other selections in this dissertation topic, in that Milhaud rarely uses exotic modality or augmented seconds. However, they remain true to the original inspiration that he derived from the Jewish-themed text. Each of the eight songs in this cycle is dedicated to either a living Jewish friend or to the memory of one; among the dedicatees are Artur Rubenstein (*Chant du Forgeron*) as well as Ernest Bloch (*Chant du Labourer*), whose music Milhaud discovered during his studies in Paris. Milhaud's penchant for polytonality is evident, especially *Chant de la Pitié* and *Lamentation*, where the pianist's right and left hands are in different keys. However, he maintains the essence of the melodic line and employs the polytonal subtleties within a diatonic structure.

Ran, Shulamit (b. 1949). *Soliloquy* (9:19). Theodore Presser Co., 2003.

Shulamit Ran may well be considered the most successful Israeli export from the latter half of the twentieth-century through to the present day. Ms. Ran was born in Tel Aviv and studied composition with Paul Ben-Haim. She eventually came to the United States to study both composition and piano. Ran went on to receive numerous awards and grants for her writing. She has also had appointments as Composer-in-Residence at both the Chicago Symphony Orchestra as well as the Lyric Opera of Chicago. Her first opera, *Between Two Worlds (The Dybbuk)*, was based on a play written in 1922 of the same name by S. Ansky. The opera provided inspiration for two other works: *Yearning*, for violin and string orchestra, and a re-worked version of *Yearning* for piano trio, called *Soliloquy*. The term "dybbuk" comes from European Jewish folklore – it is a disembodied spirit that possesses a living body belonging to another soul. The dybbuk may be the soul of a sinner who wishes to escape the punishment of the afterlife, or it may seek revenge for evil that was done to it while the body lived. In the context of the opera, the lost soul belongs to Khonnon, a poor but devout student of Jewish mysticism, who is betrothed to his beloved, Leya. When Leya's greedy father breaks the marriage contract to marry Leya off to a rich man, Khonnon dies instantly. His soul, however, lives on as a dybbuk in Leya's body in order to gain possession of her love for all eternity. In the opera Khonnon has an opening soliloquy in which he divulges his yearning for Leya. In the trio, the violin is given a musical fragment from this soliloquy and it becomes the basis of the piece.

Schoenfield, Paul (b. 1947). *Six Improvisations on Hassidic Melodies* (13:21). Migdal Publishing, 2003.

Paul Schoenfield looks for his inspiration in a national spirit, which, in his case, he describes specifically as Jewish American. He is comparable to Charles Ives in that he loves juxtaposing entirely different musical expressions and revels in their interaction. He fuses popular and folk styles of both American and foreign influence with a Bartokian grittiness. Schoenfield was born in Detroit, Michigan and was introduced to Jewish music early on by his piano teacher Julius Chajes. Later in life Schoenfield also enriched his Jewish heritage by living several years on a kibbutz

(commune) in Israel. In 1985, he became familiar with specific Hassidic melodies when he was asked to provide dinner music for a synagogue banquet. The Hassid, a Jewish sect founded in Poland in the eighteenth-century, was devoted to mysticism, prayer and religious zeal. Hassidism regards the intangible facets of music as the utmost expressions of joy and union with God and the universe. Much Hassidic song is wordless, since it was the melody that was believed to bring one to the heights of true religious fervor. Three movements of Schoenfield's *Improvisations* are based on biblical texts. The first movement is *Ufaratsta*, which comes from Genesis: "And you shall spread forth to the west and to the east, to the north and to the south." The second movement is *Achat Sha'alti*, which comes from Psalm 27: "One thing I ask from the Lord, one thing I desire – that I may dwell in the house of the Lord all the days of my life, to behold the pleasantness of the Lord and to meditate in His temple." The third is the movement of the set that was excluded on the last dissertation recital: *Vay'hi Vishurun Melech*, which comes from Deuteronomy: "And He was King in Jeshurun." The reflective, mournful songs evoke cantorial singing: this includes movement two and movement five, *Nigun*, which is a textless melody and considered the most spiritual of Hassidic songs. The contrasting movements are vivid portrayals of ecstatic dancing and celebration in the klezmer style with touches of ragtime and jazz. Movement four, *Kozatske*, is a Cossack dance (the familiar Russian style places a bottle on the top of the dancers' heads); and the final movement, *Rikud*, is a frenzied dance most often associated with weddings.

Shostakovich, Dmitri (1906-1975). *From Jewish Folk Poetry*, Op. 79 (12:44).
Musikverlag Hans Sikorski, 1982.

Dmitri Shostakovich wrote in his memoirs, *Testimony*, "that Jewish folk music has made a most powerful impression on me...it can appear to be happy while it is tragic....There should always be two layers in music. Jews were tormented for so long that they learned to hide their despair. They express despair in dance music."⁶ Shostakovich scholar Joachim Braun defines Jewish elements specific to Shostakovich as a) subjects defined as Jewish by the composer or the author of the text, b) Jewish folk poetry, c) the transformation of well-known Jewish secular or liturgical melodies, and d) a musical idiom which shows modal, metro-rhythmical and structural affiliation to eastern European Jewish folk music.⁷ Shostakovich used such elements in various works throughout his entire career. The Op. 67 trio (1944) is one of the earliest works to demonstrate this; *From Jewish Folk Poetry*, Op. 79 (1948), the *Twenty-four Preludes and Fugues*, Op. 87 (1950-51), and *Four Monologues*, Op. 91 (for voice and piano, 1952) date from the middle of his compositional life. His *Babi Yar* symphony Op. 113 (1962) and *Romanzen Suite*, Op. 127 (1966) on verses by Alexander Blok, demonstrate that his fascination and loyalty to Jewish culture remained with him to the end. "The inflected modes of Jewish music went hand in hand with his own natural gravitation towards modes with flattened scale degrees. Shostakovich was attracted by the ambiguities in Jewish music, its ability to project radically different emotions simultaneously."⁸ In fact, the intrinsic meaning of Shostakovich's use of Jewish elements is also multi-layered; this use represented a "hidden language of resistance" of a "socio-symbolic nature and may be interpreted as

⁶ Volkov, 156.

⁷ Braun, 68.

⁸ Fay, 169.

concealed dissidence.”⁹ Shostakovich literally risked his career and his own life in Soviet Russia that did not tolerate association with the ‘troublesome’ Jewish people. He, as a non-Jew, brought the greatest awareness to the Jewish culture and its plight through his notoriety and unique musical style, perhaps more than any other composer.

Shostakovich was inspired to write the song cycle *From Jewish Folk Poetry* when he happened to spot in a bookstore a volume of Jewish songs. He thought it would document melodies, but instead it contained only the texts. The composition was begun in August of 1948, after World War II, and was in all likelihood meant as a deliberate protest against the anti-Semitism erupting in the Soviet Union; however, over concern for his own survival, the intent remained private. This cycle of eleven songs is an example of the melodious folk style which, in February of 1948, Stalin decreed composers should write – music that was accessible for the common listeners. What caustic irony that Shostakovich would write what Stalin demanded, based on a culture Stalin condemned! The cycle was therefore withheld from publication and public performance by Shostakovich himself until after Stalin’s death in 1955.

The selections from this cycle that were performed on the second dissertation recital are: 1. Plach ob umershem mladence (soprano and alto), 2. Zabolivnye mama i tjetja (soprano and alto), 3. Kolybel’naja (alto), 5. Predosterezhenije (soprano), 7. Pesnja o nuzhde (tenor), 10. Pesnja devushki (soprano) and 11. Schast’je (soprano, alto, and tenor). The structure, meter, rhythm and use of modality in this cycle is typical of eastern European folk music. Songs 2 and 5 are versions of well-known Yiddish folk songs and nearly all the others utilize augmented seconds and represent a stylized eastern European Jewish folk idiom.¹⁰ Many of the songs also use a “sighing” motive – two notes a step apart slurred together – a favorite device of Shostakovich. The first three songs are lullabies, a typical subject of Jewish folk song. Song 5 warns a young girl not to go out alone; Song 7 is that of a poor man describing how a demonic presence, in the form of animals, makes his life miserable – the melody in the accompaniment can be heard as a devilish dance. The final three songs of the cycle focus on the joy of life, though musically Shostakovich questions the quality of such of life, especially in Song 10. The final song, “Happiness”, caps off the greatest irony of a work already fraught with sarcasm. In January of 1953, there was a bogus conspiracy to murder Stalin, allegedly by a group of renowned Jewish doctors. This ‘Doctors’ Plot’ fueled Soviet anti-Semitism – and so the text of the song, “the star shines over our heads – our sons have become doctors!” took on a disturbing new significance.

Ibid. *Romanzen Suite, Op. 127* (8:15). Deutscher Verlag für Musik Leipzig, 1970.

Alexander Blok (1880-1921) was a Symbolist poet who has been dubbed ‘the Russian Verlaine’. This *Romanzen Suite* is a set of seven early poems that evolved from being originally for just soprano and cello, to a work for soprano and piano trio. It was intended to be performed in its entirety without pause between movements; however for the sake of the dissertation recital’s time limitations, two movements only have been extracted. It is a highly structuralized work: the first three songs are

⁹ Ibid., 80.

¹⁰ Braun, 77.

for the soprano and each of the solo instruments in turn; the next three songs are each accompanied by a different duo, using all possible combinations: no. 5, *Burja*, is for soprano, violin and piano. Finally, in the last song, all the musicians come together for the first time. This seventh song was untitled by Blok, but Shostakovich named it “Music” (*Muzyka*). He sets the texts syllabically, with no repetitions or melismas, reflecting Mussorgsky’s declamatory approach to song. Shostakovich quotes stylistic fragments from past compositions; most notably, the piano’s last notes at the end of *Muzyka*, which is the germinal motive of his final fugue from Op. 87 and is discussed next.

Ibid. *Twenty four Preludes and Fugues, Op. 87, no.8* (Prelude only - 1:21) and **no. 24** (10:07). Dover Publications, Inc., 1991.

The Op. 87 Preludes and Fugues are a goldmine of Jewish elements. The first extreme example is both the prelude and fugue in f# minor (no. 8). Given the heightened complexity of working in such an abstract musical form as the fugue, Shostakovich generally drew upon Jewish liturgical music, rather than the less refined folk song or klezmer tunes. The final prelude and fugue in d minor (no. 24) is the culmination of the entire opus. The first subject of the double fugue (which is the fragment mentioned earlier in “Music” of Op. 127) is introduced in the prelude – a solemn processional utilizing the sarabande dance rhythm. The second subject of the fugue is another example of his “sighing” figure, which can also be found in the Op. 67 trio. The two subjects converge and build to a monstrous climax evoking the cacophony of Russian church bells ringing.

Ibid. *Trio in e minor, Op. 67* (27:30). International Music Co., 1987.

The piano trio in e minor was written in remembrance of his dearest friend, Ivan Sollertinsky (1902-44), a Jewish music scholar who died suddenly of a heart attack at the early age of 42. Sollertinsky not only introduced Shostakovich to Jewish music, but also to the masterpieces of Gustav Mahler. The piano trio was a musical genre that Russian composers often used as a memorial to convey grief over the loss of a loved one: Tchaikovsky’s trio was written upon the death of his mentor, Nikolai Rubenstein, and in turn, Rachmaninoff’s trio was written upon the death of Tchaikovsky. Officially, the trio is not programmatic in nature; however, it is most certainly linked, not only to Sollertinsky, but also to the devastation of World War II. The trio is filled with references to Jewish melodies and Shostakovich’s own personal motive: the DSCH theme based upon his name (German spelling of the notes D-Eb-C-B natural). It is a work imbued with disturbing irony and a feeling of inevitability. Even the ending ironically feels incomplete – perhaps a Mahlerian commentary on existence and death.

The plaintive Andante introduction to the first movement features the startling and original effect of cello harmonics eerily whistled higher than the violin’s entrance, which is then followed by the next fugal entrance in the piano. The opening motive sounds almost like taps being played in the distance. This movement builds relentlessly through a gradual accelerando and crescendo. The piano writing employs a favorite device of Shostakovich – the melodies are played in both hands two or more octaves apart, so it bookends the strings’ parts. The second movement is a biting scherzo which contrasts sarcastic dissonance with a briefly joyous outbreak of folk melody in the central trio section. This is the movement that Sollertinsky’s sister

recognized as an exact portrait of her brother – his temper, manner of speech; in fact, his entire personality. The tragic third movement is a stark passacaglia – a musical form built on a recurring series of eight chords in the piano. These same chords are arpeggiated in the last movement, and were also used in his Eighth Symphony and his Violin Concerto no. 1. The innately pessimistic lament of the third movement serves as an introduction to the finale, where much of the thematic material is based on distorted Jewish folk music – the cheerful rhythms are combined with painfully dissonant melodic intervals. This shows that pain and joy are inseparable, and laughter can turn into a bitter grimace at any time and without warning. At the same time Shostakovich was writing this trio, reports began to reach Russia of how Nazis had forced Jewish concentration camp inmates to dig mass graves and then dance on the edge as they were shot to death. In this context, the distorted klezmer melodies sound more like a macabre dance of death. Furthermore, the fortissimo chord of E major, leading into the piano arpeggios and muted return of the first movement's motive, can be heard as the gun shot, and the falling piano cascades as the bodies dropping into the grave. The dance tune returns a final time in quiet open fifths in the piano (a more haunted sound than the original octaves) while the strings play *col legno* (with the wood of the bow), conjuring a visual of bones continuing the dance. At the end, the passacaglia chords and string harmonics return, and the music, though ending in E major rather than minor, simply disintegrates and is gone.

APPENDIX I

From *Hebräisher Lieder*, Op. 32*Das einzige Gut*

Ein Sarg in dunkler Gruft, umschauert von Zypressen;
 Im Sarge – Moder, hier – das graue Moos “Vergessen”:
 Das ist des Menschen Los nach wehem Erdenpfad.
 Was Staub war, wurde Staub; der müde Wanderer naht
 Der Heimat; dahin hofft die Seele einzugehen,
 Und pocht am Himmelstor, um Herberg zu erleben.
 O selig der, den dann begrüßten Seraphim,
 Mit lichtem Flügelschlag, den Segen spendend ihm,
 Und öffneten die Tür: am Ende alle Nöte,
 Glänzt er im Strahlenmeer der ewigen Morgenröte.

Lied

Die lockigen Haare dein,
 Den Ring mit dem klaren Stein,
 Dein Fenster im Mondenschein
 Lobpreist mein Lied.

Den Rosen der Wangen dein,
 Dem sehnenen Bangen dein,
 Den Perlen der Tränen dein –
 Mein Lied.

Gelblich ist mein Gesicht,
 Mein Ring ohne Stein ist schlicht,
 Mein Fenster lockt Blicke nicht,
 Doch sind eins,
 Du und ich,
 Tobi und Lea.

Unser Lied ist betrübt, wie die Heimat in Qualen;
 Unsre Schale ist voll - die vergiftete Schale;
 Was wir trinken – sind Flammen,
 Wir verbrennen zusammen,
 Du und ich,
 Tobi und Lea.

Doch mein Lied ist nicht traurig – die Freude ist Weh,
 Nicht die Freude erschimmert – im Haar flimmert Schnee,
 Uns erwarten nicht Wiesen – ein Grab hart im See.
 Dein Angesicht,
 Dein Ring aus Licht,
 Das Fenster dein –
 Glück ist mein!

The Ultimate Blessing

A coffin in dark vault, covered by cypresses;
 In the coffin - mold, here - the grey moss named
 “Oblivion”:
 That is the lot of Man after earth’s sore path.
 From dust to dust; that tired wanderer comes towards
 The homeland; there the soul hopes to go in,
 And knocks at Heaven’s gate, to ask for shelter.
 O blessed, who is then welcomed by the Seraphim,
 With light wing blow, the blessing given him,
 And opened the door: at the end of all misery,
 He shines in the sea of rays of the eternal morning red.

Song

Your curly hair,
 The ring with the clear stone,
 Your window in the moonlight
 Glorifies my song.

To the roses of your cheeks,
 To your anxious longing,
 To the pearls of your tears –
 My song.

Yellowish my complexion,
 My stoneless ring is simple,
 My window has no pretty views,
 But we are one,
 You and I,
 Tobi and Lea.

Our song is gloomy, like the tormented homeland;
 Our life-bowl is full – the poisoned bowl;
 What we drink – are flames,
 We burn together,
 You and I,
 Tobi and Lea.

Yet my song is not sad – pain is joy,
 The joy does not shine – snow flickers in the hair,
 Meadows do not expect us – a grave awaits in the lake.
 My face is yours,
 The ring of light is yours,
 The window is yours –
 Happiness is mine!

From *Coplas sefardíes* vols. 2 -3, 5-6

¡Ay! Mancebo

¡Ay! Mancebo tan gentil,
Si para Francia vos ibax al mi amor saludaréx.
- ¿Que señal me dabax dama? Que lo quero conocer.
El es alto como el pino, derecho como el fener.
El benea caballo blanco de los que benea el rey
En su mano la derecha una lansa lleva él.

Como la rosa en la güerta

Como la rosa en la güerta y las flores sin avrir,
Ansí es una donzella a las horas del murir.
Tristes horas en el día que hazina ya cayó,
Como la reina en su lecho ya cayó y se dezmayó.

El rey por muncha madrugada

El rey por muncha madrugada
Onde la reina iva.
A la reina topó en cavellos
Peinándose sus destrensados;
Con espejo de oro en su mano,
Mirándose su bel galano.

Tres hijas tiene el buen rey

Tres hijas tiene el buen rey, tres hijas cara di luna;
La más chiquitica de ellas – Delgazina se llamava.
Un día estando en la meza el su padre la mirava;
- Que me mira, el mi padre, que me mira demazía?
- Yo te miro, la mia hija, que de ti me enamorava.
- ¡Calla, calla, el mi padre, y no dezhonore a mi madre!
¡Ser madrasta de mis hermanas y comblesa de mi madre!

Una matica ruda

Una matica ruda, la matica de flor.
Hija mía mi querida, dime a mi quen te la dió.

La matica ruda, la matica de flor.
Me la dió un mancevico que de mi se enamoró.

¿De qué llóras, blanca niña?

- ¿De qué llóras, blanca niña? ¿De qué llóras, blanca flor?
- Llóro por vos, cavallero - que vos váx y me dexáx.
Me dexáx linda y muchacha – chica de poco edad.
Me dexáx hijos chiquitos – lloran y demandan pan.

Ay! Young Man

Ay, young man so charming,
If you go to France, greet my love.
- What sign did the lady give me? I want to know.
He is tall like the pine tree, straight as the arrow.
The king blesses the holy white horse
In his right hand he carries a lance.

Like a rose in the garden

Like the rose in the garden and flowers yet to open,
Such is the maiden at the hour of death.
These are sad hours in the day when the flower has fallen,
Like the queen in her bed, it drooped and fainted.

The king on such a morning

The king on such a morning
Went where the queen was.
He found her combing her unbraided hair;
With gold mirror in her hand,
She thought she was looking at her beautiful lover.

The good king has three daughters

The good king has three daughters with fair moon-faces;
The youngest of them – She was called Delgazina.
One day while at the table her father was looking at her;
-Why do you look at me, my father, why do you look
at me so much? – I look at you, my daughter,
Because I am in love with you.
-Hush, hush, father – and don't dishonor my mother!
To be stepmother to my sisters and rival of my mother!

A sprig of rue

A sprig of rue, a flowering sprig.
My darling daughter, tell me who gave it.

A sprig of rue, a flowering sprig.
A youth gave it, who fell in love with me.

Why do you cry, white girl?

-Why do you cry, white girl? Why do you cry, white flower?
- I cry for you gentleman – who goes and abandons me.
You abandon me, a pretty girl – a girl of little age.
You abandon me with young children –
They cry and ask for bread.

Avrid, mi galanica (Canción de noches de ajuar) *Open up, my lover* (Song of bridal nights)

-Avrid, mi galanica, que ya va a manecer.
-Avrir ya vos avro, mi lindo amor;
La noche no durmo pensando en vos.

-Open up, my lover, it's about to be morning.
-Open your eyes already, my pretty love;
I didn't sleep at night thinking of you.

Mi padre está meldando, mos sentirá la boz.
Apagalde la luzezica por ver si se echará.

My father is reading, he'll hear our voices.
Put out the light to see if he'll go to bed.

Vengáx en buen'hora, Señora coshuegra *Come in good time, mother-in-law*

Vengáx en buen'hora, Señora coshuegra,
En buen'hora mos se cumplio la boda.
¡Cien años mos ture dichosa!
Es cosa que ya puede ser, mi novia,
¡Linda y tan hermosa!

Come in good time, mother-in-law,
In good time our marriage was fulfilled.
100 years of lasting joy for us!
It can now be, my bride,
Pretty and so beautiful!

De las altas mares traen una cautiva *From the high seas they bring a captive*

De las altas mares – traen una cautiva
Cuvierta en el oro – y en la perla fina,
Y en la su frente – una piedra zafira
Más arelumbra de noche – que el sol de a medio día.
El rey era mancevo – se enamoraría,
La reina era muchacha – y se encelaría.

From the high seas they bring a captive
Covered in gold and a fine pearl,
And on her forehead - a sapphire stone
Glows more by night – than the sun of midday.
The king is a youth – he would fall in love,
The queen is a girl – and would become jealous.

Cien donzellas van a la misa *One hundred damsels go to church*

Cien donzellas van a la misa – para hazer la oración;
Entre medias está mi dama – telas de mi corazón.
¡Mas ay del amor!
Sayo lleva sobre sayo – y un jubón de clavedón,
Camisa viste de Holanda – sirma y perla al caveçón.
¡Mas ay del amor!
Su caveça una toronja – sus cavellos briles son;
La sua frente reluziente – arelumbra más que el sol.
¡Mas ay del amor!

100 damsels go to church – to say their prayers;
Between them is my lady – fabric of my heart.
There's more love!
She wears many pleated skirts - and a waistcoat of fine
cloth, a shirt from Holland
– braided hair with a pearl on the head. There's more love!
Her head like a grapefruit – her hairs are strands of gold;
Her shining forehead – illuminated more than the sun.
There's more love!

Abaxéx abaxo, galanica gentil *Sometimes below, my charming lover*

Abaxéx abaxo, galanica gentil.
Disidme si estáx sola, vos iré a servir.
-No puedo mi novio, que me está peinando.
-¡Peine de marfil, cavello de bril!
Mandadme al muchacho que me venga avrir.
 La pava, la pava, por aquel monte.
 El pavón es roxo, bien le responde.
 Se toman mano con mano, ya se van a pasear,
 Debaxo de un rosál vedre solombra de toronjal.
 Todo mos séa el buen simán,
 Dío mos cumpla la alegría.
 Alegrarme yo con vos,
 Más alegrarme yo con vos.

Sometimes below, my charming lover.
Tell me if you're alone, I will go serve you.
-I can't my man, because I'm braiding my hair.
-Comb of ivory! Strands of gold!
Send me to the boy that comes to wake me.
 The peahen, the peahen by that field.
 The peacock is red, he responds well to her.
 If they go hand in hand, they go for a stroll,
 Under a rosebush I see a shadow of a grapefruit tree.
 I want all to be a good desire,
 For God to fulfill our happiness.
 I am happy with you,
 So happy to be with you.

¡Ya salió de la mar la galana!

¡Ya salió de la mar la galana!
 Con un vestido al y blanco.
 ¡Ya salió de la mar!

Entre la mar y el río
 Mos creció un arvol de bimbrillo.
 ¡Ya salió de la mar!

Entre la mar y la arena
 Mos creció un arvol de canela.
 ¡Ya salió de la mar!

¡Ya salió de la mar la galana!
 Con un vestido al y blanco.
 ¡Ya salió de la mar!

Ya abaxa la novia (Boceta di boda)

Ya abaxa la novia para el varandado,
 Me espanto no le caygan los ducados;
 Por abaxo, por arriba,
 Debaxo la ventanica,
 Ande moro yo.

Ya abaxa la novia para el curtijo,
 Me espanto no le caygan los anillos;
 Por abaxo, por arriba,
 Debaxo la ventanica,
 Ande moro yo.

Ya abaxa la novia para la cusina,
 Me espanto no le caygan las manillas;
 Por abaxo, por arriba,
 Debaxo la ventanica,
 Ande moro yo.

Ya abaxa la novia para el lavandón,
 Me espanto no le caygan el cordón;
 Por abaxo, por arriba,
 Debaxo la ventanica,
 Ande moro yo.

The lover rose up out of the sea!

The lover rose up out of the sea!
 With clothes of pink and white.
 She rose up out of the sea!

Between the sea and the river
 Grows a quince tree.
 She rose up out of the sea!

Between the sea and the sand
 Grows a cinnamon tree.
 She rose up out of the sea!

The lover rose up out of the sea!
 With clothes of pink and white.
 She rose up out of the sea!

Bride, come down already (Wedding sketch)

Bride, come down already from the veranda,
 It doesn't scare me as the ducats fall;
 From below, from above,
 Underneath the small window,
 I, a moor, walk.

Bride, come down already from the patio,
 It doesn't scare me as the rings fall;
 From below, from above,
 Underneath the small window,
 I, a moor, walk.

Bride, come down already from the kitchen,
 It doesn't scare me as the bracelets fall;
 From below, from above,
 Underneath the small window,
 I, a moor, walk.

Bride, come down already from the washroom,
 It doesn't scare me as the cord fall;
 From below, from above,
 Underneath the small window,
 I, a moor, walk.

From *Poème juifs*, Op. 34

1. *Chant de nourrice*

Dors, ma fleur, mon fils chéri;
 Pendant que je balancerai ton berceau,
 Je vais te dire le conte de ta vie.
 Je commence par te prévenir que tu es un Hébreu,
 Que tu as Israël pour nome
 Et que c'est là ton titre de noblesse.
 Ô mon chéri, quand tu seras
 Avec des gens étrangers à ton peuple,
 Ne sois pas honteux devant leurs insultes,
 Mais responds-leur bien haut,
 Oh! Je t'en prie, sois sans peur aucune, dis' leur:
 "Ne suis'je pas le descendant des saints,
 Fils du peuple éternel?"
 Fils du peuple éternellement persecute,
 Malheureux comme point d'autre,
 Glorieux quand même, car il dure,
 Et cela depuis des siècles et cela pour toujours...
 Ne désespère point, mon fils chéri,
 Parce que ton peuple est en exil.
 Crois plutôt que le soleil de la justice
 Un jour brillera sur nous.
 Souviens-toi sans cesse que nous avons un pays,
 Là-bas, très loin, que c'est vers lui
 Que l'âme de tout juif aspire avec ardeur.
 Sur ces monts, dans ses champs délicieux
 Tu de viendras ce que tu voudras:
 Vigneron, berger, planteur, jardinier,
 Tu vivras paisible...
 Dors ma fleur, mon fils chéri.

2. *Chant du Labourer*

Mon espérance n'est pas encore perdue,
 Ô patrie douce aimée, de trouver sur ton sol
 Un coin pour m'y établir
 Avant que ma fin n'arrive...
 Une maisonnette sur le sommet d'une colline
 Au milieu d'un jardin de legumes et d'arbres fruitiers
 Une vigne abondante en grappes,
 Une source limpide jaillissant avec bruit.
 Là-bas sous le feuillage d'un arbre touffu.
 Je travaillerai, je respirerai légèrement.
 Devant les ruines environnantes
 J'épancherai mon coeur,
 Je demanderai a quand la fin de la colère?
 Mais lorsque aux confines des vallées
 J'entendrai le chant de mes frères vigoureux,
 Je dirai voilà la fin des jours de tristesses!
 Voilà la fin de nos malheurs.

1. *Cradle Song*

Sleep, my flower, my dearest son;
 Whilst I rock your cradle,
 I shall tell you the story of your life.
 I shall begin by warning you that you are a Hebrew,
 That your name is Israel
 And that such is your noble title.
 O my dearest, when you are
 With strangers to your people,
 Be not ashamed as you face their insults,
 But say out loud and clear to them,
 O be not afraid, I beg you - say to them:
 "Am I not a descendant of holy men,
 A son of the eternal people?"
 A son of the eternally persecuted people,
 Wretched more than any other,
 Glorious, nevertheless, for it is still alive
 And has been for centuries and will be forever.
 Do not despair, my dear son,
 Because your people are in exile.
 Believe rather that the sun of justice
 One day will shine upon us.
 Remember always that we have a homeland,
 Over there, very far away, and that is where
 The soul of every Jew aspires ardently to go.
 On those hills, in its delightful fields,
 You will become what you like:
 A wine grower, a shepherd, a farmer, a gardener,
 And you will live peacefully...
 Sleep my flower, my dearest son.

2. *Song of the Laborer*

My hope is not yet lost,
 O sweetly beloved homeland, of finding on your soil
 A little corner to settle down in
 Before my end arrives...
 A cottage on top of a hill,
 In the middle of a vegetable garden and fruit tress
 A vineyard of abundant grapes,
 A clear spring gushing with noise.
 There under the foliage of a thick tree
 I will work, I will breathe easily.
 In front of the surrounding ruins
 I will pour out my heart,
 I will ask when will the anger end?
 But while from the edges of the valleys
 I hear the song of my strong brothers,
 I will say here is the end of the days of sadness!
 Here is the end of our miseries.

4. *Chant de la Pitié*

Dans les champs de Bethléem
Une pierre se dresse solitaire: Antique tombe.
Mais dès que minuit sonne, on voit une Beauté

Quitter sa demeure souterraine pour venir sur las terre.
Là voilà qui chemine silencieuse vers le Jourdain,
Là voilà qui silencieusement contemple les ondes sacrées.
Une larme tombe alors de son oeil pur
Dans les ondes paisibles du fleuve.
Et doucement les larmes s'écoulent l'une après l'autre,
Tombent dans le Jourdain, emportées entraînées
Par le mystère des eaux.

6. *Chant d'Amour*

En même temps que tous les bourgeons,
La Rose de mon coeur se reveille, elle aussi.
Aux chants des étoiles les matinales et nocturnes
La Rose de mon coeur s'épanche, elle aussi.
Lorsque le rossignol fit entendre sa voix,
Mon coeur se fondit en larmes.
Lorsque la nature s'endormit autour de moi,
Mes rêves se réveillèrent.
Des myriades d'étoiles sont là haut au ciel,
Unique est l'Étoile qui éclaire mes ténèbres.

7. *Chant de Forgeron*

Près du Jourdain il y a une maison de forgeron.
Un forgeron, alerte comme un cavalier,
Y fait sa besogne.
Et en soufflant il attise la flamme,
Souffle, souffle, cela entretient la flamme,
Le feu éternel qui brûle dessous.
Que fais-tu là ô forgeron?
Je suis en train de préparer le fer pour cheval du Messie.

8. *Lamentation*

Au ciel sept chérubins
Silencieux comme les rêves font la besogne.
Devant le trône de sa gloire ils se tiennent en rond.
C'est là qu'ils préparent des étoffes lumineuses
Pour le Messie.
Tout ce qui est sublime, Tout ce qui est majestueux,
Tout ce qui est beau, Tout ce qui est noble
Tout ce qui est bon et pur.
Et ceci ils le prennent avec tout ce qui est clarté
Et Lumière. Et les anges, les sept chérubins,
Élèvent leurs voix d'abandonnés,
Voix sanglots et de plaints.
Et jusqu'à ce jour, elle n'est pas encore achevée
Elle n'est pas encore achevée: l'âme du Messie!

4. *Song of Pity*

In the fields of Bethlehem
A stone stands upright, alone: An ancient grave.
But as soon as midnight rings, one sees a Beauty

Leave her underground abode to come on the earth.
Behold her as she advances silent towards the Jordan,
Behold her silently contemplate the sacred waves.
Then a tear falls from her pure eye
Into the calm waves of the river.
And gently the tears flow one after another,
Fall into the Jordan, carried away, drawn away
By the mystery of the waters.

6. *Song of Love*

At the same time as all of the buds,
The Rose of my heart awakens, it too.
At the songs of morning and evening stars
The Rose of my heart overflows, it too.
When the nightingale lets its voice be heard,
My heart melted into tears.
While nature fell asleep around me,
My dreams themselves awoke.
Myriads of stars are there high in the sky,
Only one priceless Star lights up my darkness.

7. *Song of the Blacksmith*

Close to the Jordan there is a house of a blacksmith.
A smithy, quick as a horseman,
There does his work.
He blows to kindle the flame,
Blows, blows, in order to maintain
The eternal flame that burns below.
What are you doing there, o blacksmith?
I am preparing the shoes for the Messiah's horse.

8. *Lamentation*

In heaven seven cherubim
Silent like dreams they are working.
Before his glory they stand in a circle.
It is there they prepare the luminous fabrics for the
Messiah.
All this that is sublime, All this that is majestic,
All this that is beautiful, All this that is noble,
All this that is good and pure.
And they take it with all that is brightness
And Light. And the angels, the seven cherubim,
Raise their voices of abandonment,
Voices of sobs and laments.
And until this day, it is still not finished
It is still not finished: the soul of the Messiah!

Iz Jevrejskoj Narodnoj Po'ezii, Op. 79a

1. Plach ob umershem mladence

Solnce i dozhdik, sijan'je i mgla.
 Tuman opustilsja, pomerkla luna.
 Kogo rodila ona?
 Mal'chika, mal'chika.
 A kak nazvali?
 Mojschel'e, Mojschel'e.
 A v chjem kachali Mojschel'e?
 V lju'ke.
 A chjem kormili?
 Khlebom da lukom.
 A gde skhoronili?
 V mogile.
 Oj, mal'chik v mogile, v mogile!
 Mojschel'e, v ogile, oj!

2. Zabolivye mama i tjetja

Baj, baj, baj,
 V selo, tatunja, pojezzhaj!
 Primvezi nam jablochko,
 Chtob ne bolet' glazochkam! Baj.
 Baj, baj, baj
 V selo, tatunja, pojezzhaj!
 Privezi nam kurochku,
 Chtob ne bolet' zubochnikam! Baj,
 Baj, baj, baj,
 V selo, tatunja, pojezzhaj!
 Primvezi nam utochku,
 Chtob ne bolet' grudochke! Baj.
 Baj, baj, baj,
 V selo, tatunja, pojezzhaj!
 Primvezi nam gusochku,
 Chtob ne bolet' puzochku! Baj.
 Baj, baj, baj,
 V selo, tatunja, pojezzhaj!
 Primvezi nam semechek,
 Chtob ne bolet' temechnu! Baj.
 Baj, baj, baj,
 V selo, tatunja, pojezzhaj!
 Primvezi nam zajchika,
 Chtob ne bolet' pal'chikam! Baj.

From Jewish Folk Poetry, Op. 79a

1. Lament over the Death of a Small Child

Sun and rain, light and darkness.
 The fog came down, the moon grew pale.
 Who did she deliver?
 Baby boy, baby boy.
 What did they call him?
 Moishel'e, Moishel'e,
 Where did he sleep?
 In a little cradle.
 What did he eat?
 Bread and onions.
 Where did you bury him?
 In the grave.
 Ah, the baby boy is in the grave!
 Moishel'e is in the grave, ah!

2. The Loving Mother and Aunt

Bye, bye bye,
 Tatunya go to the village!
 Bring us some apples,
 It is good for our eyes! Bye.
 Bye, bye bye,
 Tatunya go to the village!
 Bring us some chicken,
 It is good for our teeth! Bye.
 Bye, bye bye,
 Tatunya go to the village!
 Bring us some duck,
 It is good for our chest! Bye.
 Bye, bye bye,
 Tatunya go to the village!
 Bring us some goose,
 It is good for our stomach! Bye.
 Bye, bye bye,
 Tatunya go to the village!
 Bring us some nuts,
 It is good for our head! Bye.
 Bye, bye bye,
 Tatunya go to the village!
 Bring us some rabbit,
 It is good for our fingers! Bye.

3. *Kolybel'naja*

Moj synok vsekh krashe v mire –Ogonjok vo t'me.
 Tvoj otec v cepjakh v Sibiri,
 Derzhit car' jego v tjur'me!
 Spi, lju-lju, lju-lju!
 Kolybel' tvoju kachaja,
 Mama sljozy l'jot.
 Sam pojmosh' ty podrastaja,
 Chto jej serdce zhzhjot.
 Tvoj otec v Sibiri dal'nej,
 Ja nuzhdu terplju.
 Spi pokuda bespechal'no, a,
 Lju-lju....!
 Skorb' moja cherneje nochi,
 Spi, a ja ne splju.
 Spi, khoroshij, spi, synochek, spi,
 Lju-lju....!

5. *Predosterezhenije*

Slushaj, Khasja! Nel'zja guljat',
 Ne smeje guljat', s ljubym guljat',
 Opasajsja, opasajsja!
 Pojdjosh' guljat', do utra guljat', oj,
 Potom naplachesh' sja,
 Khasja! Slushaj! Khasja!

7. *Pesnja o nuzhde*

Krysha spit na cherdake
 Pod solomoj sladkim snom.
 V kolybel'ke spit ditja
 Bez peljonok, nagishom.
 Gop, gop, vyshe!
 Jest koza solomu s kryshi, oj!
 Kolybel' na cherdake,
 Pauchok v nej tkjot bedu.
 Radost' moju sosjot,
 Mne ostaviv lish' nuzhdu.
 Gop, gop, vyshe!.....
 Petushok ne cherdake,
 Jarko-krasnyj grebeshok.
 Oj, zhena zajmi dlja detok
 Khleba cherstvogo kusok.
 Gop, gop, vyshe!.....

3. *Cradle Song*

My son is the most handsome in the whole world
 – he is light in the dark.
 Your father is in Siberia, Czar threw him in jail!
 Sleep, liu-liu, liu-liu!
 While rocking your cradle,
 Your mother is crying.
 You will know when you grow up,
 What breaks her heart.
 Your father is in Siberia,
 I am suffering a lot.
 Sleep without care, ah,
 Liu-liu....!
 My sorrow is darker than night,
 Sleep and I am awake.
 Sleep, my darling, sleep, my love, sleep,
 Liu-liu....!

5. *Warning*

Listen, Khasya! Do not walk,
 Do not dare to walk,
 With a loved one walk, be alert!
 If you go walking, til the morning,
 Walking, ah, later you will cry,
 Khasya! Listen! Khasya!

7. *Song of Misery*

Roof sleeps on the attic
 Under the hay, sweetly.
 In the cradle sleeps the baby
 Without clothes, naked.
 Hop, hop, higher, higher!
 The goat is eating hay from the roof, oy!
 Cradle is on the roof,
 The spider spins the grief.
 The joy of mine he is sucking,
 Leave me only to suffer.
 Hop, hop, higher, higher!
 Rooster in the attic,
 With bright-red comb.
 Ah, my wife, borrows for the children,
 A piece of old bread.
 Hop, hop, higher, higher!

10. *Pesnja devushki*

Na luzhajke, vozle lesa,
 Chto zadumchiv tak vseгда,
 My pasjom s utra do nochi,
 Kolkhoznyje stada.
 I sizhu ja na prigorke,
 S dudochkoj sizhu svojej.
 Ne mogu ja nagljadet' sja
 Na krasu strany mojej.
 V jarkoj zeleni derev'ja
 I krasivy, i strojny
 A v poljakh cvetut kolos'ja,
 Prelesti polny.
 Oj, oj, lju-lju!
 To mne vetka ulybnjotsja
 Kolosok vdruk podmignjot, -
 Chuvstvo radosti velikoj
 V serdce iskroju sverknjot.
 Poj zhe, dudochka prostaja!
 Tak legko nam pet' vdvojom!
 Slyshat gory i doliny,
 Kak my radostno pojom!
 Tol'ko, dudochka ne plakat'!
 Proshluju zabud' pechal'.
 I puskaj tvoji napevy
 Mchatsja v laskovuju dal'.
 Oj, oj, liu-liu!
 Ja v svojom kolkhoze schastliva.
 Slyshish' zhizn' moja polna!
 Veseleje, veseleje, dudochka,
 Ty pet' dolzhna!

11. *Schast'je*

Ja muzha smelo pod ruku vzjala,
 Pust' ja stara, i star moj kavaler.
 Jego s soboj v teatr povela,
 I vzjali dva bileta my v parter.
 Do pozdnej nochi s muzhem sidja tam,
 Vsjo predavalis' radostnym mechtam, -
 Kakimi blagami okruzhen
 Jevrejskogo sapozhnika zhena.
 I vsej strane khochu povedat'ja,
 Pro radostnyj i svetlyj zhrebij moj:
 Vrachami, nashi stali synov'ja-
 Zvezda gorit nad nashej golovoj!
 Ah!

10. *Song of the Maiden*

In the field, next to the wood,
 Which is quiet as always,
 We are shepherding from morn til night,
 The communal farm's herd.
 And I am sitting on a little hill,
 With my dearest flute, I sit.
 I cannot take my eyes from
 My beautiful country.
 Bright green trees,
 Are lovely and slender,
 And in the fields, golden wheat
 Full of delight.
 Ah, ah, liu-liu!
 Sometimes I see a cute branch
 Sometimes I see pretty wheat,
 A feeling of great joy,
 Shines in my heart.
 Please sing my dear flute,
 So pleasant to sing together!
 Mountains and fields listen,
 How joyfully we sing!
 But please, flute, do not cry!
 Forget about the sad past.
 And let your pretty songs
 Fly far away.
 Ah, ah, liu-liu!
 I am happy in the communal farm,
 Here, my life is full!
 Happier, happier, my flute,
 You must sing!

11. *Happiness*

I took my husband's hand in mine,
 So what if I am old, and my man is too.
 I took him to the theater with me,
 And we were seated in the orchestra row.
 We were there until late at night,
 Dreaming about our bright future, -
 How many joys surround me,
 The wife of a Jewish shoe repairer.
 And I want to share with the whole country,
 The joy and light of my fortune:
 Our sons become doctors-
 The star is shining over our heads!
 Ah!

7 *Stikhi Aleksandr Blok, Op. 127*

5. *Burja*

Kak bezumno za oknom revjot,
 Bushujet burja zlaja,
 Nesutsja tuchi, l'jut dozhdjom,
 I veter vojet, zamiraja!
 Uzhasna noch'!
 V takuju noch' mne zhal' ljudej,
 Lishennykh krova,
 I sozhalenije gonit proch' -
 V ob'jat'ja kholoda syrogo!
 Borot'sja s mrakom i dozhdjom,
 Stradalcev uchasť razdeljaja...
 O, kak bezumno za oknom
 Bushujet veter, iznyvaja!

7. *Muzyka*

V noch', kogda usnjot trevoga
 I gorod skrojetsja vo mgle,
 O, skol'ko muzyki u boga,
 Kakije zvuki na zemle!
 Chto burja zhizni,
 Jesli rozy tvoji cvetut mne i gorjat!
 Chto chelovecheskije sljozy,
 Kogda rumjanitsja zakat!
 Primi, vladychitsja vselennoj,
 Skvoz' krov', skvoz' muki, skvoz' groba
 Poslednej strasti kubok pennyj
 Ot nedostojnogo raba.

Seven Romances by Alexander Blok, Op. 127

5. *Storm*

What madness behind the windows
 A cruel storm roars and rages.
 The clouds fly over, the rains teems down
 And the wind whines and moans!
 A terrible night! On such a night
 I pity the people without shelter,
 And my compassion drives me out
 Into the cold dampness –
 To fight the darkness and rain!
 To share the fate of those who suffer...
 Oh, how outside the window
 The wind rages wildly!

7. *Music*

At night, when all worries sleep
 And the city is hidden in darkness,
 O, how heavenly is the music,
 What wonderful sounds can be heard!
 What do the storms of life mean
 When your roses bloom and gleam for me!
 What are human tears
 When you can see the crimson sunset!
 Accept, Queen of the Universe,
 Through blood, through suffering, through death
 This foaming goblet, filled with the last passions
 Of your unworthy slave.

APPENDIX II

Other Selected Jewish-Inspired Works in Alphabetical Order By Composer

Samuel Adler:	<i>Lullaby: Based on an Old Hebrew Folk Tune</i> (violin and piano)
Paul Ben-Haim:	<i>Improvisations on Hassidic Melodies</i> (solo piano) <i>Three Pieces for Piano, Op. 34</i> “ <i>Variations on a Palestinian Folk-Song</i> ” (piano trio)
Ernest Bloch:	<i>From Jewish Life</i> <i>Meditation hébraïque</i> <i>Suite hébraïque</i>
Yehzekiel Braun:	<i>Seven Sephardic Romances</i> (voice and piano) <i>Songs of the Dove and Lily</i> (voice and piano)
Mario Castelnuovo-Tedesco:	<i>Three Sephardic Songs</i> (voice and piano)
Aaron Copland:	“ <i>Vitebsk</i> ” (piano trio)
David Diamond:	<i>Hebrew Melodies</i> (song cycle)
Srul Irving Glick:	<i>...i never saw another butterfly...</i> (voice and piano) <i>Sonata for flute and piano</i> <i>Suite Hébraïque, nos. 1, 4, 5 and 6</i> (various instruments and piano) <i>Old Toronto Klezmer Suite</i> (strings and piano)
Darius Milhaud:	<i>Chants populaires hébraïques</i> (voice and piano)
Sergei Prokofiev:	<i>Overture on Hebrew Themes, Op. 34</i> (clarinet, string quartet and piano)
Maurice Ravel:	<i>Deux chanson hébraïques</i> (voice and piano)
Roberto Sierra:	<i>Cancionero sefardi</i> (voice, flute, clarinet, violin, cello and piano)
Paul Schoenfield:	<i>Piano Trio</i>
Robert Starer:	<i>Three Israeli Sketches</i> (solo piano)
Joachim Stutschewsky:	<i>Frejlachs (Improvisation); Kaddish; Hassidic Suite</i> (cello and piano) <i>Four Jewish Dances</i> (solo piano) <i>Hassidic Dances</i> (solo piano) <i>Hassidic Fantasy</i> (clarinet, violin and piano) <i>Suite Israelienne</i> (cello and piano)
Lazar Weiner:	<i>Der Klezmer</i> (clarinet or violin and piano) <i>Fantasia on Two Jewish Themes</i> (two pianos) <i>Five Jewish Art Songs</i> (voice and piano) <i>Six Yiddish Arts Songs</i> (song cycle) <i>Songs of the Concentration Camps: From the Repertoire of Emma Schaver</i>
Hugo Weisgall:	<i>The Golden Peacock</i> (voice and piano) <i>Psalm of the Distant Dove: Canticle for mezzo-soprano and piano</i> <i>Graven Music</i> (large ensemble, including piano)

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